

THE ULTIMATE SIN

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Words and Music by Ozzy Osbourne and Jake E. Lee

Vocal

E. Guitar 1

6th String = D

TAB

Feed Back

E. Guitar 2

6th String = D

TAB

Pick Portament

E. Bass

Drums

A Dm F/D E/D G/D Dm G/D F Dm

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Chords: Dm F/D E/D G/D Dm G/D F

Lyrics: O -

Tablature includes fret numbers (0-10) and techniques: M (Mute), H&H (Harmonics), S & S & S (Slide), P (Palm Mute).

Section B Chords: Dm F/D Dm Cadd9/D

Lyrics:
 - ver-kill - e - nough is e - nough - There's noth-ing left of me to de - vour - You've
 - y way - I look at it now - The doors are closed and can - not be o - pened Bur -
 warned you then - and I'm warn-ing you now - If you mess with me you're play-ing with fire -

Tablature includes fret numbers (0-10) and techniques: M (Mute), S (Slide), Arpeggio.

B \flat **C/G to D^{\flat}** **1. Dm** **F/D E/D** **G/D Dm** **G/D F**

dead And that's the ul - ti - mate sin ——— And that's the ul - ti - mate sin ———
 turned It was the ul - ti - mate
 pent When it's the ul - ti - mate

HC & D

804

F **Dm** **F/D E/D** **G/D Dm** **G/D F**

An -

P

E**2. Dm****F****Dm****C****B(♭9)**

sin _____

It was the ul - ti - mate

sin _____

It was the ul - ti - mate

First system of musical notation (measures 1-4). It includes vocal lines with lyrics, guitar harmonies (S, g, harm), and a bass line. Measure 1 has a circled '3' above the guitar harmony. Measure 4 ends with a sharp sign on the vocal line.

Dm

It was the ul - ti - mate

Dm**C****F**

sin _____

sin _____

Second system of musical notation (measures 5-8). It continues the vocal lines, guitar harmonies, and bass line from the first system. Measure 8 ends with a double bar line.

B \flat

C

First system of music, measures 1-8. The system includes a grand staff with treble and bass clefs, a guitar TAB line, and a bass line. Measures 1-4 are in B \flat major, and measures 5-8 are in C major. The guitar TAB line shows fret numbers and picking patterns (P) with slurs. The bass line features a steady eighth-note accompaniment. The grand staff has a whole rest in the treble and a whole note in the bass.

Picking Tr. \rightarrow Picking Tr. \rightarrow Picking Tr. \rightarrow

G Dm

F/D E/D

G/D Dm

G/D F

Dm

Second system of music, measures 9-16. The system includes a grand staff with treble and bass clefs, a guitar TAB line, and a bass line. Measures 9-12 are in G major, and measures 13-16 are in D minor. The guitar TAB line shows fret numbers and picking patterns (P) with slurs. The bass line features a steady eighth-note accompaniment. The grand staff has a whole rest in the treble and a whole note in the bass. A 'cho' (chose) marking is present above the first measure of the second system. A '8va' marking is present above the last measure of the second system.

Dm F/D E/D G/D Dm G/D F

D.S. to [B]

Ⓜ Coda

[H] Dm F/D E/D G/D Dm G/D F Dm

sin ——— When it's the ul - ti - mate sin ——— When it's the ul - ti - mate

Dm F/D E/D G/D Dm G/D F

sin _____ When it's the ul-ti-mate sin _____ When it's the ul - ti - mate

8va

I Dm F/D E/D G/D Dm G/D F

sin _____

Dm F/D E/D G/D Dm G/D F

Measures 1-8 of the first system. The guitar melody features various techniques including hammer-ons (M), pull-offs (P), and arpeggios. The bass line provides a steady accompaniment. The guitar tablature shows specific fret numbers for each note.

F Dm Dadd9 D

Measures 9-16 of the second system. The guitar melody continues with 'M' and 'P' markings. The bass line features a mix of eighth and sixteenth notes. The guitar tablature includes fret numbers and a final sequence of notes marked with a double bar line and a repeat sign.

SECRET LOSER

シークレット・ルーザー

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A Em D C C/G D

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Em D C C/G D

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B Em C 1x tacet

Trapped in a lone - - ly bod - y
Fight-ing a los - - ing bat - tle

I'm los - in' con - trol
pre - tend-ing to win

Em C 1x tacet

Can't show my e - mo - tions and I'm
Re - pent-ing to ho - ly un - knows

los - ing my soul
pre - tend-ing to sin

C Dadd9 B/D# B/F# Em

Could it be that I'm ob - sessed with feed - ing my dis - ease
All I do is hide the wounds where blood just won't con - geal

2. 3.
Em **D** **C** **C/G** **D to Φ**

Los - er I'm a se - cret - los - er - now

B **A** **B** **A** **G** **B** **A** **B** **A** **B** **Em**

Though I'm the

E **C** **D** **Em** **G** **Em**

los - er there is no win - ner there's noth - ing left to win The hid - den

C **D** **B** **A** **B** **A** **B** **A**

rea - sons now in de - le - tion are lost in sin So heed my

cho

WC & HU

cho

TAB

C **D** **Em** **G** **Em**

warn - ing the time is dawn - ing I'll tell you here's the twist The truth is

cho

WC & HU

cho

TAB

C **D** **B**

ly - ing be-low the sur - face I don't ex - ist

cho

WC & HU

cho

TAB

Pick Portament

Pick Portament

F Em **C**

First system of musical notation for guitar. It includes a treble clef staff with a key signature of one sharp (F#), a guitar TAB staff, and a bass staff. The TAB staff shows fret numbers and picking directions. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. The system is divided into two measures by a double bar line.

Em **C**

Second system of musical notation for guitar. It includes a treble clef staff with a key signature of one sharp (F#), a guitar TAB staff, and a bass staff. The TAB staff shows fret numbers and picking directions. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. The system is divided into two measures by a double bar line.

Em **G** **D**

Third system of musical notation for guitar. It includes a treble clef staff with a key signature of one sharp (F#), a guitar TAB staff, and a bass staff. The TAB staff shows fret numbers and picking directions. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. The system is divided into three measures by double bar lines.

G Em C

See-ing is not _____ be - liev - ing _____ it don't mean a thing _____

harm →

harm →

TAB

12 7 7 5 5 5 5

Em C

Al-though it ap - pears _____ to be _____ that _____ the los - er is king _____

harm → 8va

harm →

TAB

12 12 5 5 5 5 7 7 7

H Dadd9 B7/D# Em

I can un - der - stand that what you see _____ you think _____ is real _____

Arpeggio →

Arpeggio →

Arpeggio → Pick Port.

Arpeggio → Pick Port.

Pick Port.

Pick Port.

TAB

0 0 7 7 0 0 7 7 0 0 8 7 0 0 8 7 0 0 2 0 0 0 0 0 0 0 2 0

B C D Cmaj7

But un - der - neath the sur - face is a wound that can - not heal yeah

8va harm

harm

I Em D C C/G D

Los - er I'm a se - cret los - er

M

Em D C C/G D

Los - er I'm a se - cret los - er

M

Repeat & F.O.

NEVER KNOW WHY

ネバー・ノウ・ホワイ

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N.C.

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

A C/A Am

E-Bow

C/A G C/A Am

D.S. x Straight

G **F** **B** **C/A** **Am**

If we're of - fen - sive and pose a threat - You fear what
 feel - ing how we ex - cite - You can-not
 cold — and in dis - gust — Don't try to

S **M** **H** **M** **H** **M**

TAB

C/A **G** **C/A** **Am** (after D.S.)

we re - pre - sent is a mess — You've missed the mes - sage that says it all — And you'll
 rule ev - ery - bod - y in sight — But you con - demn — don't un - der - stand — And you'll
 tame me you'll eat my — dust — I know that you know not what you do — That's why you'll

H **P** **M** **H** **M** **H** **M**

TAB

G **N.C.** **F** **N.C.**

nev - er know why Oh — no you'll nev - er know why — We
 nev - er know why Oh — no you'll nev - er know why — We
 nev - er know why Oh — no you'll nev - er know why — We

TAB

1. C/A Am C/A G

rock It's just a

This system contains measures 1 through 5. The vocal line starts with 'rock' in measure 1 and 'It's just a' in measure 5. The guitar line features chords C/A, Am, C/A, and G. The bass line provides a steady accompaniment with various fingerings indicated by numbers 1-5.

2. C D N.C. C D Am to

rock, rock, rock_ We rock, rock, rock_ We

This system contains measures 6 through 10. The vocal line continues with 'rock, rock, rock_ We rock, rock, rock_ We'. The guitar line includes chords C, D, N.C. (Natural Chord), C, D, and Am. The bass line continues with complex fingerings and includes a circled '4' in measure 10.

C D N.C. F G Am

rock, rock, rock_ You'll never know why We

This system contains measures 11 through 15. The vocal line continues with 'rock, rock, rock_ You'll never know why We'. The guitar line includes chords C, D, N.C., F, G, and Am. The bass line continues with complex fingerings and includes a circled '10' in measure 15.

D **Em** **F** **D** **Em** **C** **B**

rock
1HC & Port. D 1HC & D (Ph) H g

1HC & Port. D 1HC & D (Ph) H g

12 12 12 12 12 7 9 7 9 9 7 9 9

5 4 3 2 6 5 4 3 2 7 6 5 4 3 2 1 2 3 4 5

Em **F** **D** **Em** **A** **G**

g cho & D g g cho & D g cho & D H&P&S H&P cho & D P gva

g cho & D g g cho & D g cho & D H&P&S H&P cho & D P

14 12 12 15 15 15 14 12 12 15 15 15 16 15 17 17 15 17 15 13 15 13 15 13 12 15 15 15 15 12 12

5 4 3 2 6 5 4 3 2 7 6 5 4 3 2 1 2 3 4 5 10 9 8 7 6 5 4 3 2 1

Em **F** **D**

M M M

11 12 14 11 12 14 11 12 14 11 12 14 12 13 14 12 14 13 14 12 14 12 13 12 13 15 12 13 12 12 14 12 12 14

5 4 3 2 6 5 4 3 2 7 6 5 4 3 2 1 2 3 4 5 10 9 8 7 6 5 4 3 2 1

The musical score for "The Sound of Silence" is presented in three systems. The first system includes a guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a complex melody with various techniques such as harmonics (HC), phrasing (Ph), and bends (g). The vocal part is written in a standard staff with a key signature of one sharp and a 4/4 time signature. The bass part is written in a standard staff with a key signature of one sharp and a 4/4 time signature. The second system continues the guitar and vocal parts, with the guitar part featuring a series of chords and a bass line. The third system shows the guitar part with a key signature change to one sharp and a 4/4 time signature, and the vocal part with a key signature change to one sharp and a 4/4 time signature. The bass part is written in a standard staff with a key signature of one sharp and a 4/4 time signature.

The musical score for 'The Wind' by The Beatles is presented in a four-staff format. The top staff is the guitar part, featuring a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is divided into four measures, each with a chord symbol above it: C/A, Am, C/A, and G. The second and third staves are the bass part, with the second staff containing a wavy line indicating a tremolo effect. The fourth staff is the bass tablature, showing fret numbers and picking directions (H for hit, P for pick, M for muted). The tablature includes a 'TAB' label and a '19' fret marker. The score is written for a guitar and bass duo, with the guitar part in the upper staves and the bass part in the lower staves.

[illegible]

The musical score for 'Rock On' by The Who is presented in a three-system format. The top system contains the vocal melody with lyrics: 'rock, rock, rock — We rock, rock, rock — We'. The second system shows the guitar part with a treble clef and a TAB line below it. The third system shows the bass part with a treble clef and a TAB line below it. The guitar part includes a 'N.C.' (Natural Chord) instruction and a 'H&P' (Harmonics and Pedals) instruction. The bass part includes a 'H&P' instruction. The score is written in 4/4 time and features a key signature of one sharp (F#).

C **D** **N.C.** **F** **G**

rock. rock, rock— You'll nev-er know why— We

Measure 1: Chord C, lyrics "rock.", guitar tab shows fret 3 on the 5th string.

Measure 2: Chord D, lyrics "rock,", guitar tab shows fret 5 on the 4th string.

Measure 3: Chord N.C., lyrics "rock—", guitar tab shows fret 3 on the 5th string.

Measure 4: Chord F, lyrics "You'll nev-er know why—", guitar tab shows fret 3 on the 5th string.

Measure 5: Chord G, lyrics "We", guitar tab shows fret 7 on the 5th string.

C/A **Am** **C/A** **G**

rock

Measure 6: Chord C/A, lyrics "rock", guitar tab shows fret 5 on the 4th string.

Measure 7: Chord Am, guitar tab shows fret 7 on the 5th string.

Measure 8: Chord C/A, guitar tab shows fret 5 on the 4th string.

Measure 9: Chord C/A, guitar tab shows fret 5 on the 4th string.

Measure 10: Chord G, guitar tab shows fret 5 on the 4th string, marked as a 'Guitar Solo'.

F **C/A** **Am** **G** **F**

Port. cho cho&D &P Tr. Tr. Tr. P g

Measure 11: Chord F, lyrics "Port. cho", guitar tab shows fret 7 on the 5th string.

Measure 12: Chord C/A, lyrics "cho&D &P", guitar tab shows fret 7 on the 5th string.

Measure 13: Chord Am, lyrics "Tr.", guitar tab shows fret 5 on the 4th string.

Measure 14: Chord G, lyrics "Tr.", guitar tab shows fret 7 on the 5th string.

Measure 15: Chord F, lyrics "Tr. P g", guitar tab shows fret 9 on the 5th string.

C/A Am C/A G

cho & D H&P Port. cho U&D H P H H

g g g g g g g g

15 15 12 15 15 15 13 15 13 12 12 12 15 15 15 15 13 12 13 13 12 14 12 13 12 12 13

H g M H P M

H g M H P M

C/A Am G F

cho & D cho & D cho & D HC & D

g g g g

12 13 15 15 17 17 15 12 13 15 15 17 17 15 17 17 17 15 19 19 19 19 17

H g M M

H g M M

C/A Am C/A G

cho & D S S cho & D

g g g g

19 19 19 20 17 17 17 17 19 19 20 17 17 17 17 17 19 19 20 20 17 20 20 17 20 17 20 17

H g M H P M

H g M H P M

C/A Am G F

C/A Am C/A G

C/A Am G F

F.O.

THANK GOD FOR THE BOMB

サンクゴッド

Words and Music by Ozzy Osbourne and Jake E. Lee

A A G A G

Vocal

E. Guitar 1

TAB

E. Bass

Drums

B A G A G

A G A G E F

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F#m **E**

Like moths to a flame — Is man nev-er gon-na change —
 War is just an-oth-er game — Tai-lor made for the in - sane —
 When war is ob-so - lete — I'll thank god for(the)war's de- feat —

E. Guitar 2

F#m **E**

Times seen un - told ag - gres - sion And in - flic-tion of — pain — If
 But make a threat of their an - ni - hi - la - tion And no - bod - y wants to play — If
 But an - y talk a - bout — hell — freez-ing o - ver Is all said with tongue in cheek — Un -

D **D** **B** **C#** **B**

that's the on - ly thing that's stop - ping war Then thank god for the
 that's the on - ly thing that's keeps the peace Then thank god for the
 til the day the war drums beat no - peace more I'll thank god for the

E **C#m** **B/C#** **C#m** **B/C#**

bomb Thank god for the bomb Thank god for the

C#m **B/C#** **C#m** **D** **D#** **E** **F** **F#** to **F#**

bomb Thank god for the bomb (Nuke ya nuke ya)

K. Board →

F A G A G

1x only
P&P&H&H&P&P&H&H&P&P&H&H&S
P&P&H&H&P&P&H&H&P&P&H&H&S
16 12 0 12 10 14 0 12 10 12 0 12 10 10

2x only
M
M
10 12 14 12 12 12 14 12 12 12 0

A G 1. A G E F

2. **A** **G** **G C** **C(-5)**

To-day was to-mor - row yes - ter -

E. Guitar 2

Arpeggio

Bsus4 **Em/B** **Bb6** **Bb**

day It's fun-ny how the time can slip a - way The face of the dooms - day clock - has

E. Guitar 2

Arpeggio

A B A B

Port. HC HC &D Arm Arm

Pick Port. g cho & Port. 1HU 1HU 1HU & D&P

Port. HC HC &D Arm Arm

Pick Port. g cho & Port. 1HU 1HU 1HU & D&P

A B D E

S cho&D H&P 1HC & D & P g P S&P P&S P cho&D

S cho&D H&P 1HC & D & P g P S&P P&S P cho&D

D **E**

Measures 1-8: Chords D and E. Techniques: H&H, P&P, triplets. TAB: 9 10 12, 12 10 9, 11 10 12, 12 10 9, 9 10 12, 12 10 9, 9 11, 12 10 9, 12 9, 12 10 9, 11 11 11 11.

D **E** **D** **D#** **E** **F** **F#** **G**

Measures 9-16: Chords D, E, D, D#, E, F, F#, G. Techniques: cho, H&D, P&P, triplets, M (mute). TAB: 15 15 19 19 15 12, 0 0 14 14 14 14 19 19 14 13, 9 10 10 9 11, 11 12 10 13 14.

I A G A G

M QC M QC M QC P&H&P&H&P H&P P P

HC&D HU HC&D HU

16 16 16 16 16 17 17 17

A G A G E F

M QC M QC M QC cho & D

cho & D

⊕ Coda A G A G

M QC M QC M QC 8va harm Arm Arm QC harm Arm

harm Arm Arm QC harm Arm

A G A G

First system of musical notation for guitar and bass. The guitar part has two staves (treble and bass clef) with notes, fret numbers, and techniques like M, QC, and M. The bass part has a single staff with notes and fret numbers. The system is divided into four measures corresponding to the chord labels A, G, A, and G.

A G A G

Second system of musical notation for guitar and bass. Similar to the first system, it includes guitar and bass staves with notes, fret numbers, and techniques. The guitar part includes a section labeled "8va harm" and "harm" in the final measure. The system is divided into four measures corresponding to the chord labels A, G, A, and G.

A G A G Bomb Sound

Third system of musical notation for guitar and bass. It includes guitar and bass staves with notes, fret numbers, and techniques. The guitar part includes a section labeled "harm 8va" and "Arm" in the final measure. The system is divided into four measures corresponding to the chord labels A, G, A, and G, followed by a "Bomb Sound" section.

NEVER

ネバー

Words and Music by Ozzy Osbourne and Jake E. Lee

A Am

Vocal

E. Guitar 1

TAB

Am **B A** **G/A**

D/A **F/A**

after D.C. x

cho & D

cho & D

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A G/A D/A

M M M M M (Ph) cho

M M M M M (Ph) cho

after D.C. x
H&P&H&P&H
H&P&H&P&H

0 4 0 4 0 4

F/A C A

It is the voice of your laugh - ter that
If the mes - chain that you're drag - ging that was
- si - ah is com - ing will

U&D S 3 S S QC M M

U&D S S S QC M M

P&H&H&P & H&H P & H&H

P & H&H&P&H&H

12 0 9 12 0 7 12 0 5 12 0 4 12 0 7 12 0 5 12 0 4 12 0 5 12

3 6 6 6

9

G/A D/A F/A

ech-oes in vain — In the ves - sel of your sor - row and pain — It is the
once your re - lief — That's like ev - ery - thing that's born to die — And the
he be too late — To re - con - cile our tears with our hate — And the

M M M M M M M M

M M M M M M M M

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

A

beat of a heart that you hear in your mind — Some-thing's miss - ing but you can - not ex - plain —
birth of a doubt — that was once your be - lief — Is drown-ing in the tears that you cry —
mem-ory of free - dom that im - pris-ons our heart — As we're greet-ed by the cold hand of fate —

G/A (G)

D/A (D/F#)

TAB

F/A (F)

D.C. time Omit 8 Bars

D/F#

You've searched — your soul ———— for feel - ing
It all ———— re - mains ———— a mys - tery For -

E. Guitar 2

G

Cadd9

E

D/F#

O - ver and o - ver now o - ver and o - ver now There is — no use — in dream-ing
ev - er and ev - er now ev - er and ev - er now The things — that were — are his - tory For -

TAB

G **Cadd9** **D.C. time Omit 8 Bars** **E** **A** **G/A**

O-ver and o-ver now o-ver and o-ver now
 ev-er and ev-er now ev-er and ev-er now

TAB

D/A **F/A**

TAB

A **G/A** **D/A**

TAB

F/A **2. 3.** **A** **B** **C** **F** **Fmaj9** **G** **E** **D** **E**

It is the — It's nev-er too late to cry —

& U&H&S & P & D&U& D&P

TAB

A B C Fmaj9 G E D C B

It's nev-er too late for good - byes

guitar TAB: 0 2 4 4 3 3 3 3 3 2 0 3 0 5 5 4 3

A B C Fmaj9 G E D E

It's nev-er too late to cry

guitar TAB: 0 2 4 4 3 3 3 3 3 2 0 3 0 5 5 4 3

A B C Fmaj9 G to E

You know you were born to die Oh yeah

guitar TAB: 0 2 4 4 3 3 3 3 3 2 0 3 0 5 5 4 3

G E D E D/E D D/E E D E

harm Picking Tr. 8va harm Picking Tr. harm Picking Tr.

guitar TAB: 0 2 4 4 3 3 3 3 3 2 0 3 0 5 5 4 3

D/E D D/E H E D E D/E

Arm

Ph HC & D

P & S

Ph HC & D

P & S

D/E D D/E E D E D/E D D/E

HC & D

H

Port. 1HC

1HU 1HU

HC & D

H

Port. 1HC

1HU 1HU

E D/F# G C

WC & D

M

S

cho & 1HU

H&P

P & P

H&P

WC & D

M

S

cho & 1HU

H&P

P & P

H&P

LIGHTNING STRIKES

ライトニング・ストライクス

Words and Music by Ozzy Osbourne and Jake E. Lee

A F#m A F#m E

Vocal

E. Guitar 1

TAB

E. Bass

Drums

F#m A F#m

Won't you

Ph cho&D P P H H

Ph cho&D P P H H

B F#m A F#m E

lis - ten — 'cos I'm at it a - gain — Light - ning
ma - ma — that you're gon-na be late — But not to

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F#m **A** **F#m** **E**

strik - ing — and on that you can de - pend —
wor-ry — we'll just be rock-in' all — night —

1x Octave Lower

H&H H H H P

2x 1x H&H H H&H H H&H P

H&H H&H H&H

H

C **G** **A**

They say — that light - ning nev - er strikes — the same — place twice — Gods of
The light-ning strikes — be - fore — you hear — the thun - der roar — We're be -

M M M M M M M M M M M M S M M

M M M M M M M M M M M M S M M

0 2 3 3 4 3 3 5 3 3 4 3 3 2 4 0 0 5 0 0 2 0 0 2 4 0 0 0 2

H

F#m **A** **F#m** **A**

thun-der — sit and watch the e - vent —
com-ing — the chil-dren of the night —

P g

P g

H

D E A $\text{F}\sharp\text{m}$ A

You know I take no prison - ers My back's to the wall
 I'm not a pol - o - giz - ing I am what I am
 The sil - ver light is flash - ing As all turns to gold

TAB

H

E A $\text{F}\sharp\text{m}$ A

You know I must be go - ing When des - ti - ny calls
 There is no com - pro - mis - ing I don't give a damn
 In my head voic - es scream - ing And I'm be - ing told

TAB

G A Bm D

Un - til I feel that thun - der shat - ter - ing my brain
 Un - til I feel the thun - der boil - ing in my veins
 If you will on - ly lis - ten you will hear them too I won't stop

TAB

Ph **H** **Ph** **H** **Ph**

S

E **Dadd9**

rock-in' all night rock-in' all night un - til the light - ning strikes a - gain

E **to Dadd9** **Badd9**

Rock-in' all night rock-in' all night un - til the light - ning strikes a - gain Oh

F 1. **F#m** **A** **F#m** **E**

Tell your

G **A** **B/A** **A** **B/A** **B** **Bsus4** **B**

no _____ I've lost con - trol — Here we

E. Guitar 2

A **B/A** **A** **B/A** **B**

go _____ It's on-ly rock-'n' roll —

E. Guitar 2

[H] D

Cadd9

Musical score for the first system, measures 1-6. The score includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a whole rest in measure 1, followed by chords in measures 2-6. The second staff shows a whole rest in measure 1, followed by chords in measures 2-6. The third staff shows a whole rest in measure 1, followed by chords in measures 2-6. The fourth staff shows a whole rest in measure 1, followed by chords in measures 2-6. The fifth staff shows a whole rest in measure 1, followed by chords in measures 2-6. The sixth staff shows a whole rest in measure 1, followed by chords in measures 2-6.

D

Cadd9

Musical score for the second system, measures 7-12. The score includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a whole rest in measure 7, followed by chords in measures 8-12. The second staff shows a whole rest in measure 7, followed by chords in measures 8-12. The third staff shows a whole rest in measure 7, followed by chords in measures 8-12. The fourth staff shows a whole rest in measure 7, followed by chords in measures 8-12. The fifth staff shows a whole rest in measure 7, followed by chords in measures 8-12. The sixth staff shows a whole rest in measure 7, followed by chords in measures 8-12.

E

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a multi-staff format. The top staff is for guitar, featuring a key signature of one sharp (F#) and a 4/4 time signature. The second staff is for piano, with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is for the vocal melody, with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is for the vocal harmony, with a key signature of one sharp (F#) and a 4/4 time signature. The fifth staff is for the bass line, with a key signature of one sharp (F#) and a 4/4 time signature. The sixth staff is for the double bass line, with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts are marked with "P" for piano and "cho" for chorus. The guitar part includes a "TAB" section with fret numbers. The piano part includes a "TAB" section with fret numbers. The bass line includes a "TAB" section with fret numbers. The double bass line includes a "TAB" section with fret numbers. The score is divided into measures by vertical bar lines, and some measures are marked with a double slash (//) indicating a continuation of the piece.

E7sus4

Musical score for "L'Espresso" by Francesco De Gregori. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a complex melodic line and a bass line. The guitar part includes a 'TAB' section with fret numbers and a 'P' (palm mute) marking. The bass line is simple, following the harmonic structure of the guitar. The score is divided into two systems, each with a repeat sign at the end.

E

8va
1HC
H
HC&D&P
P
g
Picking Tr.
HC
8va

1HC
19 19
19 18 17
20 19 17 19
19 19 17 20 20 17 17
19 17 19 17 19 20 19 20
17 20 17 19 17 19 21 21

g
6
6

I F#m A F#m

M M M M M M
M M M
M M M M M M
M M M
Tr. Pick Portament
Tr. Pick Portament

8va
P
P
22 (21)
21
g
8va

[illegible][illegible][illegible]

Dadd9

B

K F#m

A F#m

light-ning strikes a - gain

oh

1x tacet howling

Guitar 1 & 2 howling

H

F#m

E

L F#m

A

F#m

cho & D & P

Arm

cho & D & P

Arm

Portament
cho&D & cho

cho U U U

HC HU

cho cho&D cho

Portament
cho&D & cho

cho U U U

HC HU

cho cho&D cho

H

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into four measures, each with a specific chord indicated above the staff: F#m, A, F#m, and E. The guitar part is written in standard notation with a key signature of one sharp (F#) and a time signature of 4/4. It includes various techniques such as arpeggios, bends, and harmonics. The bass part is also in standard notation, featuring a steady eighth-note rhythm. The drum part is indicated by a double bar line with a slash, suggesting a specific drum pattern or a reference to a recording. The score is presented in a clear, professional layout with a white background and black notation.

F#m A F#m E

H H H H S S simile

H H H H S S simile

H H H H S S simile

H H H H S S simile

TAB 10 0 12 10 12 14 11 12 12 9 8 8 8 7 7 8 8 8 10 9 8 7 7 6 5 4

TAB 0 12 12 10 12 14 14 0 12 12 10 12 14 14 12 9 8 8 8 7 7 8 8 8 10 9 8 7 7 6 5 4

H

simile

simile

simile

F. O.

KILLER OF GIANTS

キラー・オブ・ジャイアンツ

Words and Music by Ozzy Osbourne and Jake E. Lee

A Em Cmaj7 Em Cmaj7

Vocal

E. Guitar 1

Arpeggio →

TAB

Em Cmaj7 Em Bb(^{#11}₉) Em Cmaj7 G6 Fmaj7(^{#11})

Cadd9 C11 Cadd9 C11

H

H

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Dadd9 D11 Dadd9 D11

H

TAB

E6 Cmaj7 E6 Cmaj7 Aadd9

H

TAB

B7sus4 **[B]** **F#m** **G#m7** **A6 9** **C#m**

If none of us — be-lieve in war — Then

TAB

E **D** **Ama7** **D** **Ama7** **F#m** **G#m7** **A6 9**

can you tell — me what — the weap-on's for Lis-ten to me — ev - ery-one.

S

TAB

C#m **E** **D** **Amaj7** **D** **Amaj7**

If the but-ton is pushed there'll be no-where to run — oh

S **P** **S** **P**

TAB

C **A** **G** **Bmadd9** **A/G** **G**

Gi - ants sleep - ing gi - ants win - ning wars with - in their dreams_

Moth - er na - ture peo - ple state — your case with - out it's worth —

H **cho&D** **cho** **HC & D** **cho** **cho** **HC & D** **cho&D** **cho**

E. Guitar 2

H **cho&D** **cho** **HC & D** **cho** **cho** **HC & D** **cho&D** **cho**

TAB

Bmadd9 **A/G** **G** **Aadd9**

— Till — they wake when it's — too late — and

Your seas — run dry your sleep - less eyes — are

H **cho&D** **cho** **HC & D** **cho** **cho** **HC & D**

H **cho&D** **cho** **HC & D** **cho** **cho** **HC & D**

TAB

A/G G A Bmadd9 D Bm Bmadd9

in God's name blas - pheme } Kill-er of gi - ants threat-ens us
 turn - ing red a - lert

Arpeggio

cho & D cho

cho & D cho

A Bm Bmadd9 A

all Moun-tains of mad- ness stand-ing so tall 1. 3. March-es of
 2. Ris-ing so

A G C#m7(b5) A to 1. Bmadd9

pro - test not stop-ping the war Oh the kill-er of gi - ants the kill-er of
 proud - ly it has no-where to fall This kill-er of

FOOL LIKE YOU

フール・ライク・ユー

Words and Music by Ozzy Osbourne and Jake E. Lee

Score for "Fool Like You" by Ozzy Osbourne and Jake E. Lee. The score is written for Vocal, E. Guitar 1, and E. Guitar 2, with corresponding TAB notation.

System 1: Chords A, E, G. Includes "8va harm" and "harm" markings.

System 2: Chords G, B, F.

System 3: Chords F, E, G. Includes "M" (bend) markings.

G B F

Measure 1: G (F#4, A4, B4, C5, D5, E5, F#5, G5)
 Measure 2: B (B2, C3, D3, E3, F#3, G4, A4, B4)
 Measure 3: F (F2, G2, A2, B2, C3, D3, E3, F#3)
 Measure 4: Double bar line

F [B] Esus4 E

Measure 5: F (F2, G2, A2, B2, C3, D3, E3, F#3)
 Measure 6: [B] Esus4 (B2, C3, D3, E3, F#3, G4, A4, B4)
 Measure 7: E (E2, F3, G3, A3, B3, C4, D4, E4)
 Measure 8: Double bar line

Esus4 Em C Esus4 Em D

Measure 9: Esus4 (E2, F3, G3, A3, B3, C4, D4, E4)
 Measure 10: Em (E2, F3, G3, A3, B3, C4, D4, E4)
 Measure 11: C (C2, D3, E3, F3, G3, A3, B3, C4)
 Measure 12: Esus4 (E2, F3, G3, A3, B3, C4, D4, E4)
 Measure 13: Em (E2, F3, G3, A3, B3, C4, D4, E4)
 Measure 14: D (D2, E3, F3, G3, A3, B3, C4, D4)

E C D C E

I hear you breath-ing though you're so far a - way_ can you just
know it you think you know it_ all_ but you don't

C D

go where you're go-ing to_ I could-n't give a damn or_ two_ a-bout a fool like_
e - ven have a_ clue_ And con - trol is still in_ view_ for a fool like_

E C D E

you_ that's_ true_ Are you just too cool no you're just per-fect-ly cold_ and what goes a -
you_ that's_ true_ Is there a rea - son for the way that you are_ or does it
guilt-y com-mit-ted ev - er - ry crime_ but still they

C D

- roud still comes a - round_ I think it's all summed up and_ down_ in a fool_ like
just come nat - u - ral - ly_ To have an id - i - o - syn - cra - sy_ and be a fool_ like
say you must go_ free_ Looks like haunt - ed I will_ be_ by a fool_ like

E **C** **D to Φ **E** **C#madd9** **B/C#****

you_ that's true_ To - day is just an - oth - er day
 you_ that's true_ You're hear-ing what you want to hear
 you_ that's true_

TAB

C#madd9 **A** **C#madd9** **B/C#**

You hold your tick-et in - to no - where _____ It's up to you if you will stay
 Mis - un - der - stand - ing all you see _____ An at - ti - tude in all of us

TAB

C#madd9 **AmaJ7** **B/A** **AmaJ7** **B/A** **AmaJ7** **B/A** **F** **Esus4** **E**

And turn your day in - to a night _____ mare
 Is it real - ly you and me _____

TAB

E **Esus4** **Em** **C** **Esus4** **Em**

TAB

H **A^b** **G**

7

S S S

g g

Ph g H

Ph g H

10 8 10 13 13 12 13 10 11

F^m **G**

6

6

cho & D H&P cho&

cho & D H&P cho&

6 6 6 4 3 4 3 5 3 5

G **A^b**

3

3

& D Ph cho & HU Ph Ph HC & D H P P cho & D

& D Ph cho & HU Ph Ph HC&D H P P cho&D

5 5 3 3 3 0 4 4 4 0 1 3 5 0 1 0 3 3 4 4 3 4 6 3 6 4 5 3 2

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in three systems. The first system is in G major, the second in F# minor, and the third in D major. The guitar part features a mix of standard notation and tablature, with a capo on the 4th fret. The bass part is in standard notation, and the drum part is in standard notation. The score includes a variety of musical notations, including chords, scales, and a key signature change.

The musical score is divided into two sections: 'Fm' and 'G'. Each section contains four staves: a guitar staff, a bass staff, a guitar staff with tablature, and a bass staff with tablature. The 'Fm' section starts with a guitar staff showing a whole note chord, followed by a bass staff with a whole note chord. The guitar staff with tablature shows a sequence of notes with fret numbers (11, 12, 13, 15, 13, 15, 15, 13, 15, 16, 15, 16, 18, 15, 16, 18, 15, 16, 18) and a '3' indicating a triplet. The bass staff with tablature shows a sequence of notes with fret numbers (20, 20, 20, 18, 16, 15, 18, 10, 15, 15, 22, 22, 22, 20, 18, 10, 20, 18, 20, 18, 22) and a '3' indicating a triplet. The 'G' section starts with a guitar staff showing a whole note chord, followed by a bass staff with a whole note chord. The guitar staff with tablature shows a sequence of notes with fret numbers (20, 20, 20, 18, 16, 15, 18, 10, 15, 15, 22, 22, 22, 20, 18, 10, 20, 18, 20, 18, 22) and a '3' indicating a triplet. The bass staff with tablature shows a sequence of notes with fret numbers (20, 20, 20, 18, 16, 15, 18, 10, 15, 15, 22, 22, 22, 20, 18, 10, 20, 18, 20, 18, 22) and a '3' indicating a triplet.

C A Em/A D E C D

You've been found

TAB

D.S. to [D]

Coda

J Esus4 E Esus4 Em C

By a fool like— you ——— By a fool like— you ——— Looks like

TAB

Esus4 Em D E C D

haunt - ed I will— be ——— by a fool like you ——— that's true —

TAB

Esus4 E Esus4 Em C

By a fool like— you ——— By a fool like— you ——— Looks like

TAB

[illegible]

Esus4 E Esus4 Em

Measure 1: Esus4 (Guitar), E (Piano), Esus4 (Bass).
 Measure 2: E (Guitar), E (Piano), Esus4 (Bass).
 Measure 3: E (Guitar), E (Piano), Esus4 (Bass).
 Measure 4: E (Guitar), E (Piano), Esus4 (Bass).
 Measure 5: E (Guitar), E (Piano), Esus4 (Bass).
 Measure 6: E (Guitar), E (Piano), Esus4 (Bass).

C Esus4 Em D

Measure 7: C (Guitar), C (Piano), C (Bass).
 Measure 8: Esus4 (Guitar), Esus4 (Piano), Esus4 (Bass).
 Measure 9: Em (Guitar), Em (Piano), Em (Bass).
 Measure 10: D (Guitar), D (Piano), D (Bass).
 Measure 11: D (Guitar), D (Piano), D (Bass).
 Measure 12: D (Guitar), D (Piano), D (Bass).

E C D Esus4 E

Measure 13: E (Guitar), E (Piano), E (Bass).
 Measure 14: C (Guitar), C (Piano), C (Bass).
 Measure 15: D (Guitar), D (Piano), D (Bass).
 Measure 16: Esus4 (Guitar), Esus4 (Piano), Esus4 (Bass).
 Measure 17: E (Guitar), E (Piano), E (Bass).
 Measure 18: E (Guitar), E (Piano), E (Bass).

SHOT IN THE DARK

暗闇にドッキリ!

Words and Music by Ozzy Osbourne and Phil Soussan

A Bm G

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

E. Bass

Drums

Bm G G6

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

E. Bass

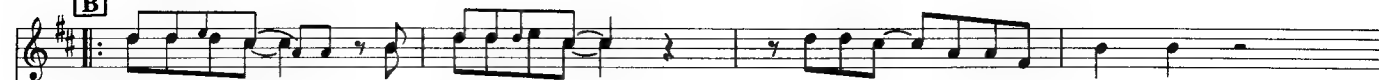
Drums

Bm A/B Bm A/B G A/G G

Measures 1-4 of the first system. The guitar part features a TAB line with fret numbers (3, 4, 2, 2, 2, 2, 2, 0, 2). The vocal part includes lyrics: (Ph) cho & D. The bass part shows a rhythmic pattern with 'x' marks.

Bm A/B Bm A/B G A/G G

Measures 5-8 of the second system. The guitar part features a TAB line with fret numbers (3, 4, 2, 2, 2, 2, 2, 0, 2). The vocal part includes lyrics: (Ph) cho&D&cho. The bass part shows a rhythmic pattern with 'x' marks and a '+' sign.

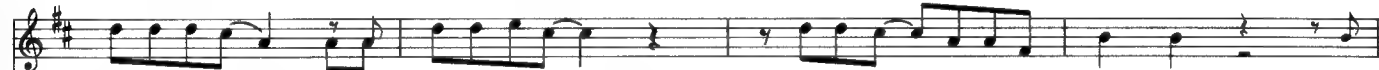
Bmadd9**G6**

Out on the street_ I'm stalk-ing the night_
Taught by the pow - ers that preach o-ver me _

I can hear_ my heav-y breath - ing
I can hear_ their emp-ty rea - son

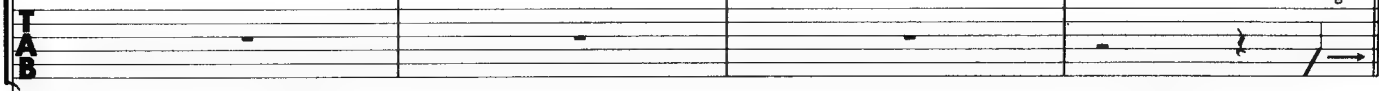


Arpeggio

**Bmadd9****G6**

Paid for the kill _ but it does-n't seem right_
I would-n't lis-ten I learnt how to fight _

Some-thing there _ I can't be - lieve in
I o-pened up my mind to trea - son But



D.S. x Straight

C G6

Bmadd9

1. Voic-es are call - ing from in-side my head_
2.3. just like the wound-ed and when it's too late_

I can hear_ them
They'll re-mem - ber

I can hear_ them
they'll sur-ren - der

D.S. x

S

D.S. x

S

Arpeggio

4

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

H

G6

F#sus4

F#7

Van-ish-ing mem-o-ries of the things that were said_
Nev-er a care_ for the peo-ple who hate_

They can try to hurt_ me
Un-der - es - ti - mate_ me

now_ } But a
now_ }

M M

M M

M M

M

M M

M M

M

D Bm shot in the dark _____

Em D Bm C One step a - way from you A

WC WC

U U

S M P g M H H

S M P g M H H

H

Bm shot it the dark _____

1. Em D Bm C Al - ways creep - ing up on you _____

WC WC

U U

S M g S M g

S M g S M g

F D **C**

right

Slide Guitar →

Measures 1-4 of the first system. The right-hand melody is in treble clef with a key signature of one sharp (F#). The slide guitar part is in treble clef with a key signature of one sharp, featuring slurs and fret numbers (10, 7, 8, 7, 7, 7, 5, 5, 5, 5). The bass line is in bass clef with a key signature of one sharp, showing chords and a rhythmic pattern.

D **C**

Slide Guitar →

Measures 5-8 of the second system. The right-hand melody continues in treble clef with a key signature of one sharp. The slide guitar part continues in treble clef with a key signature of one sharp, featuring slurs and fret numbers (10, 7, 8, 7, 7, 7, 5, 5, 5, 5). The bass line continues in bass clef with a key signature of one sharp, showing chords and a rhythmic pattern.

Coda

C **Bm** **A/B** **Bm** **A/B** **G** **A/G** **G**

1x only

All right — Just a shot in the dark —

G **Bm** **A/B** **Bm** **A/B**

Just a shot in the dark —

(Ph) cho & D

G A/G G Bm A/B

M M g

2x harm Arm

S S S S

M M M M M M

M M g

2x harm Arm

S S S S

M M M M M M

Bm A/B G A/G G

Just a shot in the dark

P&P H P&S

S 3 3 3

P&P H P&S

S 3 3 3

P&P H P&S

S 3 3 3

P&P H P&S

S 3 3 3

H

Repeat & F.O.